

The Department of Music
of
The University of Alberta
presents
the

ST. CECILIA ORCHESTRA

Malcolm Forsyth
Conductor

Lisa Nelsen, solo flute
Marnie Giesbrecht Segger, solo organ
Sunday, February 3, 1985 at 8:00 p.m.
Convocation Hall, Old Arts Building

Rosamunde Balletmusik I and II, Op. 26 (1823) Franz Schubert
(1797-1828)

Concerto for Flute and Orchestra in D Minor, Op. 283 (1908) . . Carl Reinecke
Allegro Moderato (1824-1910)
Lento e Mesto
Finale - Moderato

INTERMISSION

Concerto in G Minor for Organ, String Orchestra Francis Poulenc
and Timpani (1938) (1899-1963)

Suite for Orchestra, The Sea (1910) Frank Bridge
1. Seascape; Allegro ben moderato (1879-1941)
2. Sea-foam; Allegro vivo
3. Moonlight; Adagio ma non troppo
4. Storm; Allegro energico

ST. CECILIA ORCHESTRA

MEMBERS

Violin I

Karen Opgenorth, concertmaster
Elizabeth Ambrock
Cathy L. Boehm
Kevin Filewych
Kimberly Fisher
Lois Harder
Edgar Nelson
Darren Schlese
Carol Sperling

Violin II

Martin Berger, principal
Jan-Marie Chrzanowski
Sylvia Pines
Winifred Schroer
Becky Whitling

Viola

Stephen E. Collins, co-principal
Glenn Archibald, co-principal
Ron Komarniski
Neal Lee
Sandra McLellan
Mary Whitling

Violoncello

Mark Eeles, principal
Laura Backstrom
Micheal Beert
Victoria Clark
Amanda Forsyth
Roger Hunt
Erik Larsen
Ian Woodman

Double Bass

Duncan Sinclair, principal
Patricia Brine
Dan Mastronardi

Flute and Piccolo

Lisa Nelsen, co-principal
Sandra Butner, co-principal
Alison Grant

Oboe and English Horn

Melissa Duchak, co-principal
Joanne Mulesa, co-principal
Jennifer Jones

Clarinet and Bass Clarinet

John Newman, principal
David Hayman
Dan Sutherland

Bassoon and Contrabassoon

Sherri Goethe, principal
Katrina Russell
John Feldberg

Horns

Juanita Spears, co-principal
Laszlo Klein, co-principal
Susan Belcher
Heidi Wessel

Trumpet

Ross Hill, principal
Judy Wishloff
Wayne Prokopiw

Trombone

James Pfeiffer, principal
Colin Haydu

Bass Trombone

Todd Strynadka

Tuba

Greg Parry

Timpani and Percussion

Bruce Hoag
Rod Kirkpatrick
Bruce Anderson
Bob Burke
Bruce MacKay

Harp

Agnes Lee

Frank Bridge's music traces an extraordinary spiritual journey, revealing perhaps the most fascinating development of style and personality in twentieth century English music.

The Sea is the best known of all Bridge's early works, and in combining an evocative nature poetry with the cogent musical processes of his chamber music is the crowning achievement of the period. The opening Seascape presents almost tangible images in its lapping figuration and its rolling periods, each moving from calm to swelling peak yet welded into a continuous flow. The second movement, a scherzo entitled Seafoam, presents successively a restless semiquaver figure on the strings and a cantabile wind theme, then with characteristic craftsmanship harnesses them in counterpoint, while the Adagio paints Moonlight with a luminously beautiful flute melody. The introductory figure is extended to form the movement's central climax, and octave strings intensify the repeat. Finally Storm finds an appropriate symbol in its distortion of ideas from Seascape. After gusty preliminaries the first theme appears, broken by stormy punctuations, and brings in its wake a tempestuous development of first movement material. The broken links of the main subject are then forged into an unbroken chain which rides the swell triumphantly and establishes calm, and the coda with musical and poetic logic refers, literally at last, to the work's opening

LISA NELSEN

Lisa Nelsen is a third year Bachelor of Music student majoring in flute with voice as a second study. Lisa began playing the flute at the age of 13 and has studied with Edmonton Symphony Orchestra member, Shelley Younge at Musicamrose summer workshops and privately.

She became a member of the Edmonton Youth Orchestra in 1981 and in the fall of 1982 began attending the University. During her first year, Lisa was given the opportunity to play piccolo in the Wind Ensemble and the St. Cecilia Orchestra.

Since her first few years of playing the flute, Lisa has entered the Kiwanis Music Festival, performed two solo recitals and has performed in various ensembles throughout the city and the province. At present, she is principal flute with the St. Cecilia Orchestra and is studying with Harlan Green. Her plans are to continue her studies in music after completing her Bachelor of Music degree.

MARNIE GIESBRECHT SEGGER

Marnie Giesbrecht Segger is a doctoral student in Organ Performance at the University of Alberta and has recently received the Ralph Steinhauer Award of Distinction for Academic Excellence. She earned the Bachelor of Music Degree in Piano from the University of Alberta, and Master of Music Degree in Piano from the Eastman School of Music in Rochester, New York. As a pianist, Ms. Giesbrecht Segger has toured Western Canada extensively, as well as performed solo and with orchestra in Austria and the United States. Presently she is studying with Dr. Gerhard Krapf; her former teachers include Jacobus Kloppers (organ); Ernesto Lejano, Barry Snyder and Kurt Neumüller (piano).

PROGRAMME NOTES

Concerto for Flute and Orchestra in D Minor, Op. 283 CARL REINECKE

Carl Reinecke was born in Altona (Hamburg), Germany in 1824. He was a composer, teacher, administrator, pianist and conductor. He was central in the transformation of the Leipzig Conservatory when he became the director in 1897, selecting capable teachers who shared his conservative views and improving the facilities and the syllabus.

He is best known for his piano works which represented various musical forms, but leaning very closely to the styles of Schumann. Within his flute concerto is a display of his lucid, Mendelssohnian virtuoso writing, his pleasant melodic sense and his admirable ear for orchestration.

Stanley Sadie (ed.), The New Grove Dictionary of Music and Musicians; MacMillan Publishers Ltd. (London: 1950); vol. 15, pp. 718-19.

Concerto in G Minor for Organ, String Orchestra and Timpani FRANCIS POULENC

Francis Poulenc was born in Paris in 1899 and died there in 1963. He studied piano with Ricardo Viñes and composition with Koechlin. At the age of eighteen he became associated with a group of composers who gave concerts entitled "Nouveaux Jeunes". Out of this developed "Les Six", a group of French composers whose compositional style represented a reaction to other national styles and particularly to 19th century "Romanticism". Poulenc was also a professional pianist and appeared frequently in Europe and America with tenor, Pierre Bernac.

His organ concerto, which has become a staple of the concerto repertoire was composed in 1938 and first performed in Paris in 1941, Charles Munch conducting. Poulenc consulted with the French organist, Maurice Duruflé, particularly in the area of registrations which are indicated throughout the score. The concerto succeeds in combining string orchestra with tympani with the medium of the organ.

Poulenc did not include wind and brass instruments in the orchestra because he felt that the organ supplied "similar" colors and thus would better contrast and blend with the orchestra.

